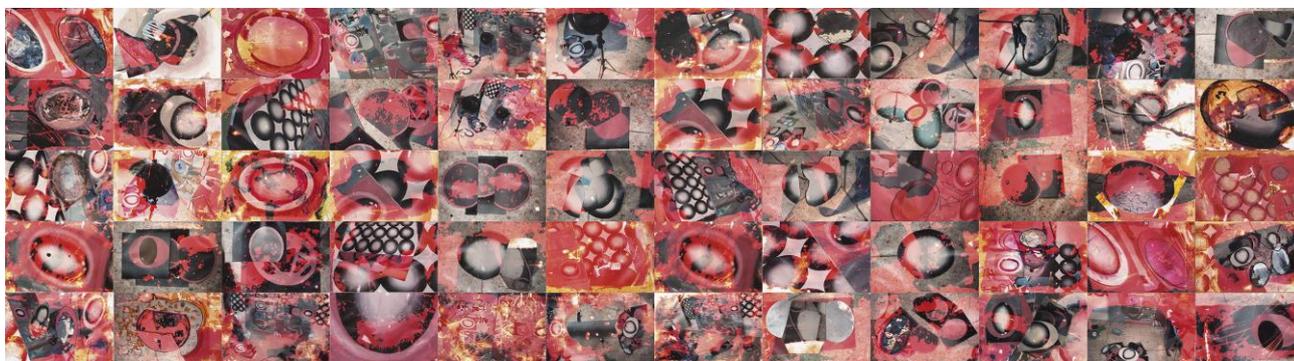


LUIS GORDILLO | *NERVOUS CEMENT*

27.10.2018 > 12.01.2019

Luis Gordillo, *A corazón abierto A y B*, 2015

“Nervous cement” is the title of the third exhibition the artists brings to Aural Gallery. This exhibition is introduced simultaneously to Gordillo’s “Photoalimentation” exhibition at MACA (Contemporary art museum of Alicante). While the institution shows the artists production from his 70’s photographyc exploration, at the gallery we will show recent production.

Luis Gordillo is an essetial artist to understand spanish contemporary painting. He is the best representation of pictorical contemporarity and he adjusts to the contemporary artist genuine image because of his permanent renovator attitude, over pictorical language, and because of his experimental and resercher eagerness or his record changes during his production. Gordillo says he is permanently subjected to the división of two elements, the rational and sentimental sphere, which comes up with a fruitful existential duality. “A double introspective and perceptive quality that makes him being a unique example, anything that happens in his paintings is out of control; however, everything on it, is at the same time a disturbing and subjective deposit storage” in Fernando Sinaga’s words. To the configuration of his own aesthetic and an energetic, eclectic, ironic, free, and comic spirit it joins him, in parallel, an special interest to propose new discourses from the knowledge and interest into psychoanalysis.

Gordillo’s works appear from an obsessive and desperate research from spontaneity, where there is incessant dialectic of fertile decomposition and of a production that never find rest or final result. In his creation there are fixed developments as corrections, changes of plans during the process, which let us see a way of visual meditation. The superposition and the topographical conception of the space, strokes records, trimmings and gestures, creates fields of tension and distention that give rise to what Gordillo calls “balances of depth tensions”. There are like epidermic geometries in a squared strategy inside squares breaking the real values of hierarchy.

Gordillo's spaces optically vibrates from some way because of his dissonant colors, obsessive and repetitive rhythms. For the artist the main thing is to "force the linguistic structure of painting to the limit". The encounter with new image media is for Gordillo the key for painting renovation and it's all we can appreciate in the different diptyches at the gallery. In them the repetitive formal structure is constituted in a system as fragments or equal sections which bring in different emotional states of being that, occupied with the painter's stroke independently, their reveal the automatic painting procedures. It is about what Fernando Sinaga announced back in 2008 as "hypnotics images from a biomorphic ornamentality.

There are contradictory geometries that helps to cohere some disintegrated states of mind as to divide any material till do it (germinal y corpuscular). There is no final conclusión, the works are submitted to the optical noise regime that the artist voluntarily prints.

Gordillo works the painting through multiple dimensions.

The variety of angles, levels, stratum and sediments shape a new formula to establish relationships between the different sensitive levels of the vital, the different versions of the sensitive experience, making up the aesthetic sense (or meaning?). His works conjugate exceptionally past and present.

Gordillo affirms that it is time, paintings, to see things until they lose sight of them even to delve into the pleasure of loss. He would like to see his painting as a map, relating his painting to the meandric sensation, with the spreading like a fluid forming an hydraulic basin, a drawing. The drawing is like an image written in its brain, as Baudelaire would say. The artist houses his own autobiography in his own work. Definitely, a language of his own, rich and complex, where he expresses his obsessions and uncertainties repeatedly, as a mental cartography.

Biography

Luis Gordillo (Sevilla, 1934), is one of the most outstanding Spanish painters, referential and influential of the Spanish pictorial creation of the last 50 years. He obtains some of the highest awards such as the Velázquez Prize (2007), the National Plastic Arts Prize (1981) and the National Graphic Art Prize (2012). Luis Gordillo began his career in the fifties when he traveled to Paris and came into contact with European art at the time, especially with authors such as Wols, Dubuffet, Michaux and Fautrier. In the first works you can see the influence of Surrealism and Tàpies to later incorporate an iconography that associates it at the beginning of the 70s with pop art.

His trajectory, marked by a permanent and renovating character of the pictorial language, by its experimental condition and the change of registers in its production, has been framed within the abstraction, a definition that encloses his work that goes beyond, in a moment of discovery of new plastic horizons. The use of different media in their work process such as photograph, among others, the development of a parallel universe, the overcoming of abstraction, coexist on the same plane references to reality, or parts of it, with imaginary elements, fully abstract, symbolic or narrative. In short, a language of its own, rich and complex, where he repeatedly captures his obsessions and uncertainty, a way of mental mapping.

This edition of Arco presents a unique and very special work of recent creation that is configured within an idea that remains in his latest creations and that is part of his most genuine pictorial process.